

# THE LUTE.

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### MISS HENRIETTE MURKENS.

THE subject of our portrait for April is a native of Utrecht, where she made her first appearance at a chamber concert when but fourteen years of age. Studying under R. Hol and C. Coenen, she was the first lady student in Holland to receive the diploma of the Conservatoire of the Hague for the violin. Not content with this achievement, she went to Paris and became a pupil of Professor H. Leonard, and she has since appeared with the greatest success in France, Holland, Australia, Tasmania, and New Zealand. In London, Miss Murkens has played at the Crystal Palace, the Ballad Concerts, and the Albert Hall. She has also had the distinguished honour of performing before the various members of the Royal Family. Her playing is distinguished not only by great brilliance of execution, but also by genuine expression, the tricky methods of inferior schools being entirely absent in her performances. Dr. Joachim has formed the highest opinion of her ability, and when in London he always expresses a wish to hear her play—a wish which, needless to say, is readily gratified.

Miss Murkens is always a great attraction at the Irish Concert on St. Patrick's Day at the Albert Hall, where, in consequence of her success, she has been engaged for several consecutive anniversaries of this Patron Saint. Gifted with unusual talents, a handsome presence and great charm of manner, Miss Murkens well deserves the popularity which she has already earned, and the further successes which the future reserves for her.

### CURRENT NOTES.

At the Queen's Hall Symphony Concert of March 5, Dr. Parry's "Symphonic Variations" were introduced. The theme is spirited and pleasing, but the number of the variations (twenty-seven) seems an unnecessarily high one. Perhaps twenty would have been enough.

They are, of course, characterised by great musicianly skill, but they hardly embody sufficient variety of idea to sustain continuous interest, and the composer seems to have practically exhausted his subject long before the conclusion of the work is reached. Sullivan's sparkling overture, "Di Ballo," was a refreshing revival, and the "Good Friday" music from "Parsifal" and Schubert's "Unfinished" Symphony were other items in a programme of which the masterly performance reflected the highest credit on the conductor, Mr. Wood.

\* \* \*

MR. GEORGE FOX, whose "Nydia" produced a few years ago at the Crystal Palace and at the Royal Opera, Drury Lane, is hard at work on a new opera, the name of which is not at present divulged. Owing to illness, Mr. Fox had been obliged to put it aside from time to time, but his many admirers will be glad to learn that this talented composer's health now permits the resumption of his intermitted task. "Nydia," which is in five acts, was far more than a *succès d'estime* when first produced—it has since been frequently performed—and the pleasant recollection which we preserve of it justifies the most interested anticipations of its successor.

\* \* \*

AT the Royal London Yacht Club there was a full gathering of members and their friends at the monthly dinner, on March 8, after which a first-class concert took place. Among many other vocalists, Mr. Reginald Groome sang in perfect style, "Beloved, it is morn," and received an encore; Mr. Roberts gave Frances Allitsen's "False or True" (re-demanded); Mr. Charles P. Oates sang "What of the Bow," words by Conan Doyle, music by Percy Reeve, who played the accompaniment; and Mr. Page, who has one of the finest and purest tenor voices we have ever heard, distinguished himself in a very remarkable way.

\* \* \*

THE success of the Westminster Orchestral Society's concert on March 9 at one time seemed likely to be jeopardised by the sudden indisposition of Madame Esperanza Kisch Schorr, who had arranged to play Beethoven's E flat Concerto. Luckily Mr. Liebling generously stepped forward at the very shortest notice to fill the gap, his reply to the conductor, Mr. Stewart Macpherson's application for assistance, being as follows:—"Mr. Liebling will play with pleasure on Wednesday night, to show that he is always ready to help colleagues in trouble." Although it was not possible for

him to rehearse with the band, he played the concerto with distinguished effect, and thus saved the situation, while at the same time setting an example of kindly conduct.

\* \* \*

At this concert a new overture, composed expressly for the Society by Mr. A. Davidson Arnott, was performed for the first time. The composer is quite a young man (he was born in 1870), but his overture, "Tartarin," suggested by Alphonse Daudet's well-known book, shows him to be a musician of rising power. The work is straightforward in scope, vigorous in design, and free from the maundering affectations of too many modern writings. Miss Regina de Sales achieved a virtual triumph by her rendering of songs by Bemberg, Brahms, and Henschel.

\* \* \*

THE first concert of the present season's Philharmonic series was given at Queen's Hall on March 10 when, owing to the unavoidable absence of Herr Rosenthal who was detained in Vienna owing to an injured finger, Miss Fannie Davies appeared as solo pianist. Her playing of Chopin's Concerto in F minor was quite the most enjoyable feature of the evening. This fanciful and whimsical music, so deliciously characteristic of the composer, Miss Davies contrived to invest with a charm and refinement quite unusual. While the orchestral accompaniment is not always as full or as varied as modern taste demands, the solo passages are instinct with the very genius of Chopin, and are in their way an etherealised reflex of his pianoforte solos. The programme opened with Goldmark's overture, "Im Frühling," which was described as being given for the "first time in England." In point of fact Mr. Manns introduced this work to English audiences so long ago as 1890 at the Crystal Palace, and it is a little hard upon the veteran conductor at Sydenham that his enterprise should have been unrecognised by the Philharmonic Society. Mr. Hamish MacCunn was present to conduct a concert arrangement of the Ballet music from his opera "Diarmid," which was, as will be remembered, produced at the grand opera last season. As performed by the Society's fine band the music was heard to great advantage; it is undeniably forcible and original; it also received a far crisper interpretation than at the opera. Miss Clara Butt did not shine particularly in the aria "My Heart is Weary," from the late Mr. Goring Thomas's "Nadeschda," and Miss Fannie Davies was less successful in solos by Schumann and Rubinstein than she had been in the Chopin Concerto. The proceedings closed with the Pastoral Symphony ably directed by Sir Alexander Mackenzie.

\* \* \*

A LARGE solid silver cigar case has been sent to Mr. W. A. Morgan, of Cardiff, director of

the Rhondda Glee Society, as a memento of the Society's visit to Windsor Castle. The present was from Her Majesty the Queen, and it was accompanied by a flattering letter from Lord Edward Pelham-Clinton, the Master of the Household. Mr. Stephens, the conductor of this organisation, had previously been presented by Her Majesty with a valuable diamond scarf-pin.

\* \* \*

THE prize offered by the Manchester Glee Club for the best cheerful Glee, and the prize offered by the Madrigal Society of London for the best Madrigal, have both been accorded to Dr. Bentley, Nunhead.

\* \* \*

MISS JULIE PETERSEN, the Danish concert-flute soloist, gave her first concert in England at the Steinway Hall on the evening of Tuesday, the 29th March, at 8.30, under the immediate patronage of H.R.H. the Princess of Wales before whom Miss Petersen had had the honour of playing at Marlborough House, she having already achieved great success in New York and Copenhagen.

\* \* \*

ON March 24 a concert was given at Steinway Hall by Miss Lily Rendle (pianoforte) and Mr. Percy Colson (violin). The attendance was not large, owing no doubt to the inclemency of the weather. Miss Rendle's piano-playing is sympathetic and expressive: she shone in a "Rhapsodie" by Liszt, and in the Sonata in G by Grieg for piano and violin, which she played with Mr. Colson. In this the *allegretto tranquillo* was especially charming. Mr. Colson contributed several violin solos in admirable style, and Mr. Charles Copland provided some excellent vocal selections, notably "Ich liebe dich" (Grieg) and "Awake" (Pélissier). M. Johannes Wolff having been unexpectedly called from town, his place was taken by Miss Fanny Wolff, who made an efficient substitute and distinguished herself in a "Duo Concertante" (Bach), which she gave with Mr. Colson. The accompaniments were safe in the hands of Mr. F. A. Sewell.

\* \* \*

THE Queen's Hall Symphony Concerts will be resumed in the coming autumn. Among the last concerts of the series just concluded, that of Saturday, March 12, was noticeable for the introduction of a new work by an English composer, named Percy Pitt. It took the form of a dramatic overture, entitled "The Taming of the Shrew," which was admirably played by the band, and at once enlisted the good feeling of the audience. The overture is remarkably robust, concise, and symmetrical; it pleased us more than any new music we have heard for a long time, and there seems no doubt but that Mr. Pitt, who shows such originality and taste will make his mark upon contemporary music. Mr. Pitt was born in London



in 1870, and studied at Leipzig and Munich. Though only 28 years of age, he has already written two Symphonic Poems, two Ballads for chorus and orchestra, two orchestral Suites, a Clarinet Concerto (played by Mr. M. Gomez at the Lamoureux Concert of February 2 last), besides chamber music and songs. The score of "The Taming of the Shrew" is headed by the line from Act I.: "But will you woo this wild cat?" Without pretension to "programme music," the overture seems to actually be written round and round this line, which it seems to express with infinite variation and renewed charm.

\* \* \*

THE revival of "The Gondoliers" at the Savoy Theatre was welcomed with acclamation. Nearly every number was encored, and to judge by present appearances the long promised Pinero and Sullivan opera is relegated to the dim and distant future. "The Gondoliers" was originally produced about Christmas, 1889, and was the immediate successor of "The Yeomen of the Guard," which ran for fourteen months. "The Gondoliers" easily eclipsed that record, and then—? well, then the tide of full prosperity ceased temporarily to flow. Then ensued a period during which the Savoy Theatre seemed to be under a cloud. As composers, Sir Alex. Mackenzie, Edward Solomon, and André Messager, and as authors Burnand and Grundy proved only qualified successes, and now Offenbach's once magically attractive "Grand Duchess" has failed to answer expectations. When Gilbert and Sullivan resumed collaboration in "The Grand Duke," it was thought that these two "Savoyards" would enter upon a new period of triumph. That such hopes were not entirely realised seems to have been attributable to the fact that the thread of continuity in their manifestations had been broken, the public attention had been, as it were, distracted.

\* \* \*

THE revival of "The Gondoliers" introduces Mr. Walter Passmore in the part of the Grand Inquisitor, formerly filled by Mr. Denny. Mr. Passmore has advanced by leaps and bounds in popular estimation since he took Mr. Grossmith's place in "The Grand Duke." He to a certain extent breaks the traditions of the Savoy in that he is allowed (or allows himself) more individual scope than is usual at this house. His performance is Passmoreque rather than Gilbertian, but perhaps there is little if any objection to the importation of a note of broader comedy here and there. Miss Rosina Brandram resumes her original rôle of the Duchess, and her acting and singing are every whit as dignified and delightful as they were eight years ago. Miss Ruth Vincent as Casilda (the part originally created by Miss Decima Moore) is also prominent both as a vocalist and a picturesque *Ingénue*, and the whole company work together under Mr.

François Collier's experienced direction with admirable "go" and finish.

\* \* \*

WITH reference to Miss Ruth Vincent, it may be interesting to quote a passage from THE LUTE, dated April 1, 1896:—

Of the minor parts, the Gretchen of Miss Ruth Vincent deserves notice. The four lines allotted to her to sing, commencing "My Lord Grand Duke, farewell!" were so sweetly given that we at once turned over the book in the hope of finding that she had a song. But though little scope is afforded her in *The Grand Duke* she has a promising future before her.

The above *obiter dictum* stood alone, we believe, in the Press, as a tribute to the talent of this young artist, and it has proved to be an accurate forecast. It is satisfactory to note that the merits which we at once recognised in a humble capacity have been established by her promotion to a leading part in "The Gondoliers."

\* \* \*

THE Crystal Palace Concerts were resumed on March 12, when a large audience assembled to welcome the re-appearance of the veteran conductor, Mr. A. Manns. All sorts of rumours are in the air concerning the ultimate destiny of the Crystal Palace. It is, unfortunately, nearly certain that things cannot long continue as they are. For some time past the company has been losing money, and we fear that the days of the Saturday Concerts are numbered unless the scheme can be put upon an entirely new footing.

\* \* \*

WHEN they were first started they were the best if not the only high-class orchestral concerts available to the public in or about London. While they have always, up to the present day, maintained the same standard of excellence, other conditions have changed. Very much more music is weekly to be heard in London itself, and it really cannot be wondered at if Londoners think twice before undertaking a railway journey to Sydenham and back when there is much to claim their attention nearer home. It must be borne in mind, also, that the concerts are given, not in the summer, but during the most inclement seasons of the year, viz., late autumn and early spring.

\* \* \*

ON Saturday, March 26, the weather was not fit to turn a dog out in, and he must have possessed great determination and an over-mastering love of Beethoven who braved the terrors of the pilgrimage. The Editor of THE LUTE was not that enthusiast. At the Saturday "Pop" Beethoven's works were also the order of the day, it being the seventy-first anniversary of the Master's death. Lady Hallé was the violinist at Sydenham, and Dr. Joachim led his quartet in London. Miss Marie Berg and Mrs. Henschel were the vocalists at the two resorts, respectively.

\* \* \*

MESSRS. LEONARD BORWICK and Plunket Greene gave their second recital at St. James's



Hall on March 11. The pianist gave a superb rendering of 6 "Klavierstücke" by Brahms, and Mr. Greene finished the afternoon with a series of six miscellaneous songs by S. Liddle, M. V. White, W. Y. Hurlstone, Mary Carmichael, Charles Wood, and Battison Haynes. These were by no means all equally desirable, though Miss White's "King Charles," a clever song, but most breathless and difficult from a singer's point of view, was encored. "Ethiopia saluting the Colours" (words by Walt Whitman) was a weird thing, composed by Mr. Charles Wood, and creditable to that gentleman as a *tour de force*, for the lines are so uncouth as to make Browning's "ruggedness" appear smooth in comparison. Mr. Greene should be cautioned against forcing his voice. His efforts were occasionally almost painful, and one trembled lest he might do himself an injury.

\* \* \*

At the second recital on March 25, the singer to a great extent corrected this fault, though there was still room for a little improvement in this respect. This time he rounded off the proceedings with six very interesting "Traditional Airs," "Sweet Kate," arranged by Mr. Arthur Somervell, being simply delicious both as a song and as an example of refined singing. Mr. Stanford's clever treatment of "The Kilkenny Cats" was also most ably and humorously rendered by the vocalist, who pronounced his words with amazing clearness, and grasped the spirit of the composition with rare nicety. Mr. Leonard Borwick gave, on the piano, the exacting "Variations on an original theme," from Beethoven's "Prometheus," and subsequently a bouquet of miscellaneous solos. He received a rapturous encore after a magnificent performance of Liszt's "Etude d'exécution transcendante in F. minor," to which he responded with one of Chopin's best-known waltzes. We have never heard this piece played so well before. It is almost invariably marred for our ears by a lack of strict adherence to time. But Mr. Borwick contrived to give every note with perfect limpidity of touch and at the same time to preserve the persistent beat of the waltz rhythm from which he never swerved by a hair's breadth. In fact, one might have danced to it; and what a pleasure such a dance would have been!

\* \* \*

THE Musical Artists' Society, of which the Duke of Beaufort is president, and Sir Arthur Sullivan and Sir Alexander Mackenzie are vice-presidents, gave its Eighty-second Concert on March 21 at St. Martin's Hall, London. The programme was chiefly devoted to the works of English people, among which, Mr. H. C. Banister's String Quartet in E minor proved to be a very interesting number. The work consists of three movements, *Allegro* Maestoso, *Andante*, and *Tarantella*.

last movements are especially clever, and the entire quartet was admirably rendered by MM. Roth-Ronay, A. Sandor, A. E. Ferir, and L. Lebell. Other *quasi* novelties were: Sonata in E for violin and piano (Llewela Davies) in which the talented violinist, Miss Ethel Barns, joined with the composer in an excellent performance, and Romance for violoncello and piano (Oliveria Prescott) in which Mr. Lebell played the violoncello and Miss Simpson the piano. Miss Gertrude Lynes sang tastefully selections by F. H. Cowen and Mackenzie, and was to be congratulated on her choice of Sullivan's lovely ballad "My Dearest Heart," to which she gave a refined interpretation.

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THE orchestral concert of the students of the Royal Academy of Music took place at Queen's Hall on Monday afternoon, March 28. Among the pieces composed by students a MS. Overture in B minor by Mr. Garnet W. Cox came first. This, though promising in a sense, was somewhat tame in character. Mr. Percy H. Miles (Macfarren Scholar) played the solo part in his own Fantasia in D for violin. The music was of a very pleasing if not very striking quality. Mr. Reginald Chalcraft has a good voice which reminded one of Mr. Santley's. He sang an air by Handel in capital style. Grieg's pianoforte Concerto in A minor received more applause than any other item, and Mr. Claude F. Pollard, the soloist, well deserved the enthusiastic "recalls" with which he was greeted. But at these concerts the wise and unalterable rule prevails that no encores are to be accorded. Two movements from Tchaikowsky's Concerto in B minor (Op. 23), were almost well played by Miss Marguerite Elzy (Erard Scholar), but for some reason or another she received less recognition than had Mr. Pollard. As a matter of vocalism the duet "Fedele Messageria" ("Carmen"), was the best thing of the afternoon. The executants sang beautifully, Miss Margaret Cooper having a clear mezzo voice, and Mr. R. Whitworth Mitton being gifted with a really fine tenor organ.

#### ST. JAMES'S CHURCH, PICCADILLY.

TUESDAY, the 22nd ult., was quite a red letter day for this well-known church, where, in addition to an enormous congregation, a large number of leading organists assembled on the occasion of the re-opening and dedication of the fine old historic organ. Sir Walter Parratt gave the recital at the close of a most impressive and well ordered service drawn up by the Rector, Bishop Barry, who preached the sermon. The service was opened with a processional hymn, "Angel Voices," and the effect was very grand as the splendid choir sang this particularly appropriate hymn to a tune by O. King, as they proceeded up the



nave, the churchwardens carrying the old Georgian wands of office. The Psalms were sung to two admirable chants by the organist of the Church, Mr. Edgar Pettman. The anthem was "O Come, Let us Worship" (Mendelssohn), which was well rendered. Bishop Barry delivered a most powerful address on music in worship, in the course of which he dwelt upon the growth and advance of church music, and the vast power for good which it might exercise if thoughtfully and carefully introduced into divine service. After the Benediction, the following music was performed by Sir Walter Parratt:

CHORALVOR-  
SPIEL } "O Mensch bewein dein Sünde gross" .. J. S. Bach.  
FUGE ÜBER DEN } "Ad nos, ad Salutarem undam" .. Liszt.  
CHORAL }  
VARIATIONEN ÜBER EIN THEMA VON SCHUMANN .. Brahms.  
PASTORALE .. Kullak.  
CHORAL ET FUGUE, OP. 80 .. Guilmant.

It need hardly be said that the recital was a fine display of technical skill and artistic taste. Particular mention must be made of Liszt's fugue on the choral "Ad nos," a work which is rarely heard. We hope that the appreciation of such a severe programme which was manifested by the attentiveness of the vast congregation who stayed until quite the end, will encourage other recital givers to adopt a higher standard of music in their selections. Mr. Edgar Pettman played the accompaniments to the service with sound judgment and skill. The organ just re-opened was originally built by Harris some time prior to 1685, for James II., for use in the Chapel Royal, Whitehall, which was at that time used for Roman Catholic worship. In 1695 it was presented by William and Mary, together with the organ gallery, in which it now stands, to St. James's Church; it was there erected by J. C. Bishop, who at the same time added the detached choir organ, which is now in the front, also a fine specimen of his famous clarabellas and an open diapason in the pedal organ. Some fine carving by G. Gibbons was also added to the case work. Beyond cleaning and a few additions nothing was done from that time till August, 1897, when Messrs. Bishop and Sons, of Marylebone Road, successors to the above-named organ builder, undertook the entire reconstruction of this instrument, replacing the old Tracker action by their latest tubular pneumatic action (similar to that used by them with conspicuous success in Southwell Cathedral organ), and adding several solo stops of great beauty. The work is now complete, and has been carried out in a most thorough and effective manner. The touch may be considered a great advance upon anything hitherto accomplished with the aid of tubular pneumatics. Upwards of two miles of metal tubing were used in carrying out the present work, and there are now 53 stops and 3,021 pipes in the organ. It may be seen, on application to the Organist, after any Sunday evening service, when there is a short organ recital.

## MORALS FOR THE MULTITUDE.

### NO. 14. A QUIET EVENING.

WHEN the musical instrument maker's shop was closed for the night, the usual Harmonic meeting took place, the Violoncello being unanimously voted into the Conductor's chair.

"I rise to complain," said the Viola, "of the action of one of our members who has done Violins to my feelings."

"Fiddle de dee," observed the Chairman; "I rule you out of order."

"And out of tune!" sneered the Clarinet.

"You are a bit sharp to-night," said the first speaker; "no doubt you think it a safe trick to insult me."

"Trumpet, then!" brayed the Cornet.

"You cannot say Oboe to a goose," shouted the Viola with rising wrath.

"O Fife for shame!" squeaked the Flute; "I wonder that anyone should stoop to Piccolo fellow like you out of the gutter!"

"Order, order!" wailed the Chairman; "a truce to these recriminations. Let the Viola pursue the even Tenor of his way and refrain from conduct which is Doubly Bass."

"An exceedingly Grosse Caisse," remarked the Drum sententiously.

"I move that the Viola be punished, and let it Bassoon," murmured the Contra-fagotto.

The Viola was then triced up to the Triangles, and

The proceedings terminated.

MORAL (by the Editor).

*Quem Deus vult perdere prius dementat.*

## GUILD OF CHURCH MUSICIANS.

AT a Council meeting held in London on Thursday, March 10th, 1898, the following were elected members:

G. Herbert March	...	Cannes.
Richard Orr	...	Dundalk.
G. T. Swoffer	...	Chatham.
Walter V. Hills	...	London.

Mr. J. Herbert England, F.R.C.O., was unanimously elected a Fellow of the Guild (*honoris causa*).

It was resolved that THE LUTE be accepted as the official organ of the Guild of Church Musicians.

The Hon. Treasurer, Mr. George R. Jellicoe, F.G.C.M., reported that £30 had already been subscribed by the members towards defraying the expenses connected with the re-organization.

The following choristers of the Church of St. Lawrence, Long Eaton, having successfully passed the Lower Grade Examination, were awarded certificates:—

Bertram E. Newton.	Charles P. Goodacre.
Rowland Hill.	Horace L. Roper.
William J. Walker.	Ernest Clarke.

At the request of several subscribers to this Journal we subjoin the following syllabus:—

#### MUSICAL EXAMINATIONS FOR CLERGY.

This Examination has been formulated with the object of testing the musical efficiency of Clergy who are desirous of officiating at Choral Services.

Every candidate who desires to enter before Ordination must submit a declaration, endorsed by a Priest to whom he is known personally, to the effect that he is reading for Holy Orders.

The Examinations will be held in London in January and July, and at other places on dates previously arranged by the Council. Candidates should send in their names, with fees, not later than December 20 or June 20.

The fee for examination is Two Guineas. In cases of failure, candidates may enter again within two years on payment of half fee.

Successful candidates, who are not Members of the Guild, receive a Certificate.

Candidates who satisfy the Examiners, and who are Members of the Guild, may at their own option be raised to the Grade of Associate (A.G.C.M.) without payment of further fees; and may enter for the Fellowship Examination in either Section without previously taking that for Associate.

There is no additional charge for Diploma or Certificate.

The examination will consist of the following Subjects:—

- (a) Monotoning: to read distinctly a passage on any convenient note (between E and A), maintaining the pitch steadily throughout. Additional marks may be secured by the ability to "pitch" the note without assistance, though this is not essential.
- (b) Intoning: to sing "the Priest's part" of the Communion Office, Litany, Preces, etc. (Candidates must select arrangements for themselves, from recognized sources.)
- (c) Sight-reading tests, in both G and F clefs.
- (d) Questions on (1) the Rudiments of Music, (2) Plain-song Notation, and (3) Standard Church Music (Services and Anthems). This part of the examination may be either *viva voce* or *per scripta*.

Any further information may be obtained from the Warden.

#### DOINGS IN THE PROVINCES, &c.

\* \* \* Correspondents are implored to write distinctly, especially proper names, and on one side of the paper only.

BELFAST.—Another of Dr. Walker's enjoyable evenings has come and gone, and added still further laurels to this distinguished musician. We were given examples of three periods of modern instrumental music—the Contrapuntal, Classical, and Romantic. The first named was illustrated by violin (a) "Adagio Espresso"

and "Allegro" from Sonata, Op. 5 (Corelli). (b) "Loure" and "Gavotte" from Suite in E (Bach), and (c) "Allegretto Grazioso" from Sonata in D (Nardino), Herr Theodore Werner. Pianoforte (a) "Minuetto" and "Gigue" (Scarlatti), (b) "Aria con Variazioni" (Handel), and (c) "Bourree" from English Suite (Bach), Dr. L. Walker. Songs (a) Recit., "Fronde Fenere," Aria, "Mai Fu" (Handel), (b) "Voi che sapete," from Mozart's "Figaro," Miss Daisy Creeny. Space forbids to enumerate in detail particulars of a well-selected and admirably performed programme. Dr. Walker was in his very best mood, and earned the enthusiastic plaudits of a large and critical audience by his fine interpretations. Perhaps the *pièce de résistance* was Beethoven's Sonata for Pianoforte and Violin (C minor, Op. 30), in which he took part with Herr Werner. Full justice was done to the lovely "Adagio Cantabile," and this also applies particularly to the third movement "Scherzo and Trio" which was played with great delicacy and charm. Miss Creeny has never been heard to more advantage than on this occasion. We liked "The Worker" (Gounod) best; this style of song seems to suit her better than those of a lighter nature, although she was most successful in two of Sterndale Bennett's dainty trifles, "Dawn, Gentle Flower" and "Gentle Zephyr." Mr. Carl Leckie was a careful accompanist.

Fortwilliam Musical Society.—This flourishing organization had an outing for the second time this season, and were heard with pleasure in Gaul's Cantata, "Ruth," and several minor pieces. Mr. S. Whyte conducted, and the accompaniments were shared by Miss Eva McElroy and Mr. Lawrence Glenton, A.T.C.L. Mr. Alfred Hollins has paid his annual visit to Belfast, and was very warmly received by the unfortunately not very large, but enthusiastic, audience assembled in the Y.M.C.A. Hall. Mr. Hollins is a great favourite in Belfast, and his performances, both here and in Larne on the previous evening, were eagerly looked forward to, and much enjoyed by those who had the good fortune of being present. There can be nothing but praise for each and every item on a well selected programme. But perhaps the favourites were:—Organ, "Offertoire" (King Hall), "Toccata and Fugue in D minor" (Bach), and "Graceful Dance" from "Henry VIII." (Sullivan); and piano:—"Berceuse" (Chopin), "Staccato Etude" (Rubinstein), and "Minuet" (Hollins). Miss McKisack sang with her accustomed taste and finished method the Recit. and Aria from Sullivan's "Light of the World," "Why seek Ye," and "God Shall Wipe away all Tears;" (a) "As Thro' the Land," (b) "There, Little Girl, don't Cry" (Hollins); "Abide with Me" (Liddle); and "The Lady of the Lea" (Smart). The accompaniments were supplied by Miss L. Dobson, A.L.C.M. (Piano), and Mr. J. W. Shillington (Organ).

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GLASGOW.—The annual concert of the Kyrle Choir was, as usual, a great success. Gade's "Spring's Message" and part songs constituted the programme. The rendering of "By Celia's Arbour" and "Sweet and Low" was very fine. Mr. Carrick conducted with his usual undemonstrative force.

Bothwell Choral Union, under Mr. Herbert Jones, gave a first-rate reading of Cowen's "Rose Maiden." Mr. Walter Gray and Mr. Thos. Magee were the tenor and bass; Mrs. Duff, soprano; Mrs. McKinnon, contralto; Mr. Paget Gale at the American organ; and Miss Ewen at the piano.

The Balfour Political Choir (Mr. J. H. Hinton, conductor) gave the "May Queen," in the Queen's Rooms, on the 18th, to a large audience.

On Monday, 21st, Mr. Herbert Walton (Glasgow Cathedral) gave the last organ recital of the series for the benefit of the Infirmary. The other three recitals were given by Dr. A. L. Peace, Mr. Balfour, of the Albert Hall, and Mr. Alfred Hollins. Mr. Atherton Smith, our rising baritone, the Select Choir, Mr. Maurice Sons, Mr. Daebnitz, and Principal Macbeth's Ladies' Choir, added interest to the several concerts.

As anticipated, we are to have another season of Choral and Orchestral Concerts. Various gentlemen of influence have interested themselves in the matter; the hatchet has been buried, and we all hope that the next season's concerts will show a better financial result than heretofore.

## CORRESPONDENCE.

*To the Editor of THE LUTE.*

SIR,—Your paper of March 1 contains a letter signed "Fair Play," to which you, as Editor, append the remark that you fully share in the astonishment of your contributor. I therefore address myself to you, and ask you to have the fair play to insert this letter.

The statement that "no English soloist, either pianist, violinist, or violoncellist" appears in the Philharmonic Prospectus for the season 1898 is untrue. Mr. Henry Such is an Englishman, and Mr. D'Albert, being born in Newcastle, is an Englishman. At the first concert of this season, in the unavoidable absence of Rosenthal, the Directors engaged Fanny Davies, an English pianist.

Your correspondent asks, "what the Philharmonic does to encourage English artists?"—I will tell him.

Of the four English pianists now before the public, viz., Fanny Davies, Leonard Borwick, Frederick Dawson, and Frederick Lamond—Miss Fanny Davies has been frequently engaged by the Philharmonic Society; Leonard Borwick owed his first public appearance to the Philharmonic, at whose concerts he played twice in his first season, and repeatedly since; Lamond

has played twice, his last appearance being so recently as last autumn, and he being already engaged for next autumn; while Dawson has also appeared twice.

Of the two English violinists now before the public, John Dunn has appeared, and Henry Such will appear at our next concert. Out of the six vocalists announced for this season, three are English.

As to composers (whom I presume even "Fair Play" admits to be artists), at our first concert this season two English composers were represented; at our second concert, Hubert Parry; at our third, Villiers Stanford; while the remaining concerts include works by Conder, Sullivan and Mackenzie. What does the Philharmonic Society do to encourage English art? Since 1884 it has added works to its repertoire by 65 composers, of whom 22 were English. It has introduced 155 works for the first time, of which 66 were English. These figures speak for themselves.

I may add that the British public (and the Philharmonic audience is largely made up of such) is *not* keen on English music, whether executive or creative; the paying public stays away when an English artist plays, or when English music is performed. And a society which, in spite of this, proceeds year by year to engage English artists and to produce English works deserves not blame and sneers, but thanks and encouragement.

I am, Sir, faithfully yours,

FRANCESCO BERGER,

*Hon. Sec. Philharmonic Society.*

[We have much pleasure in printing Mr. Francesco Berger's letter in reply to "Fair Play." Without admitting any responsibility for the views held by our correspondents we regret that "Fair Play" should have been betrayed into stating that "no English soloist" was included in this season's Philharmonic scheme. Mr. Berger says that both Mr. D'Albert and Mr. Henry Such are engaged, and that they are both Englishmen. We do not doubt his word. It is none the less not a little remarkable that Mr. D'Albert, the son of a Frenchman, became naturalised as a German when quite a lad, and that Mr. Henry Such pronounces his name in the German rather than the English manner.—ED.]

## NEW PUBLICATIONS.

*From Joseph Williams, 32, Great Portland Street, London, W.* Two numbers from Mr. Edward Elgar's "Six Choral Songs from the Bavarian Highlands," entitled respectively "Lullaby," and "On the Alm," are extremely effective and nice examples of part-writing. It is, perhaps, rather incongruous to put a "lullaby" into the mouths of a chorus, but for a precedent we need look no farther than the late Mr. Barnby's popular "Sweet and Low." "On the Alm"



is masterly, both in the arrangement of the voices and the accompaniment.—“Old John and Joan” and “The Oyster Lad” form two of the popular series of “Unison School Songs.” The first named is adapted from Florian Pascal’s Opera “The Dunmow Flitch,” and is, like everything written by this composer, full of subtle grace and fancy. The excellent words of “The Oyster Lad” are by Oliver Wendell Holmes, and the music by Mr. Greenhill we should judge to be American also, though less desirable. Each of the three verses begins exactly like “The Vicar of Bray,” though there is nothing so good to follow.—We have received four numbers of the “St. Cecilia Series,” a collection of two-part songs for treble voices. “Sweet Summer Night” is set by Florian Pascal; “The Hum of the Bees” is adapted to Mendelssohn’s well-known *Lied ohne Worte* which is sometimes called “The Bees’ Wedding”; “Affection’s Garden” is adapted to a melody by Schumann; and “Aurora is Waking” is an original composition by the late Mr. Goring Thomas to a translation by the late Mr. Eugene Oudin of words by Victor Hugo. All these four part songs will be found to answer their purpose remarkably well and supply a demand that is commonly felt and seldom catered for.—“Old English Nursery Rhymes” (for small and grown-up children) is a rather pretentious little album by Willibald Richter, who we presume is a German. Whatever his nationality he seems quite incapable of entering into the spirit of English child songs; surely Smith, or Jones or Robinson could have made a better job of it.—“Schlummerlied,” by Uso Seifert, is a pretty song with English and German words. The key of 5 sharps in which it is written will prove a stumbling-block to too many pianists.—“Vous Dansez, Marquise?” is a modern “ancient dance.” It is simple and rather pleasant.—Of instrumental pieces “Babette,” by Basil Althaus, and “Adagio,” by Guido Papini (arranged from Pietro Nardini, 1725-1793) will be found fairly easy to play upon the violin, as well as agreeable to listen to.—“The Fighting Téméraire” and “Winter in May” are two really good songs in different styles by Florian Pascal. The buoyancy of the one and the sweetness of the other are irresistible.

#### AS OTHERS SEE US.

“I HAVE to hand a copy of that bright little monthly musical journal, THE LUTE, which is chock full of interesting matter to those who are fond of music, which means the large majority of us. It is legibly printed and carefully edited, and does not contain a dull line, but contains many invigorating and charming notes, amongst the latter being an Easter Anthem by Mr. G. Herbert Parker.”—*The Sporting Times*, March 5, 1898.



#### THE LUTE “MISSING WORD” COMPETITION.

THE missing word (“discordant”) in the March competition has been successfully guessed by four solvers, but a somewhat complicated mathematical calculation is necessary to determine their several winnings, as J. A. Vidal and “Con Oxland” sent up three and four correct coupons respectively. The Rev. Harry Oxland out of many coupons only gave one correct answer, and the same is true of Mr. James Young. The problem, therefore, is to apportion one-ninth of ten shillings to the Rev. Oxland, one-ninth to Mr. Young, three-ninths to J. A. Vidal, and four-ninths to “Con Oxland.” Postal Orders have accordingly been sent as follows to:—

JAMES YOUNG, ESQ.,					
9, Sefton Street,				s. d.	
Southport ..	1	1			
Rev. HARRY OXLAND,					
Redruth,					
Cornwall ..	1	1			
J. A. VIDAL,					
Same address ..	3	4			
“CON OXLAND,”					
Same address ..	4	6			
				to	0

We are congratulating ourselves that we do not award a prize of 10s. for each correct coupon. Had this been the case in the present instance Redruth would have well-nigh spelt red ruin for us. There was a great number of answers last month, showing that our little competition is gaining favour. As usual, one or two solutions were ridiculous; for instance that of the genius who considered that the abuse of the loud pedal was apt to engender the most possible results! In the endeavour to make sense of this, one’s reason totters on its throne. On the other hand Mr. J. H. Stephenson, of Wingate, declared with fine simplicity (or was it bitterest irony?) that the said abuse was apt to engender the most magnificent results!

Our puzzle for the month of April will be found on the cover.

A prize of ten shillings will be forwarded to any one individual guessing correctly the word represented by the dash. If more than one correct answer be sent in, the money will be divided among those who guess correctly. Anyone may send in as many answers as he or she pleases, but each guess must be accompanied by the coupon cut or torn from this month’s LUTE, filled in with the sender’s name and address, and received at this office on or before April 21st, 1898.

#### TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to insure insertion in the next month’s issue.

LUTE

WORD  
HYMN

ORGAN



P &amp; W

# "LORD OF GLORY."

Anthem for Hospital Sunday

AND GENERALLY FOR OCCASIONS OF

Almsgiving.

WORDS FROM  
HYMNS A. & M.

J. M. BENTLEY.

MUS. DOC., Hon. F.R.A.M.

LONDON  
PATEY & WILLIS, 44, Gt MARLBOROUGH ST., W.

RECIT. \*

ORGAN. Sw. *p* col Ped. Man.

Remem - ber the words of the Lord Je - sus.

Ped.

How He said, It is more bles - sed to give -

— than to re - ceive. Solo. Man.

Gt Diap & Fl. coup'd to Full Sw. *f* Ped.

\* May be sung by the Minister.

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Lord of glo - ry Who hast bought us With Thy life blood as the price

Lord of glo - ry Who hast bought us With Thy life blood as the price

Lord of glo - ry Who hast bought us With Thy life blood as the price

Lord of glo - ry Who hast bought us With Thy life blood as the price

*Reeds off*

Nev - er grudging for the lost ones That tre - men - dous Sa - cri - fice,

Nev - er grudging for the lost ones That tre - men - dous Sa - cri - fice,

Nev - er grudging for the lost ones That tre - men - dous Sa - cri - fice,

Nev - er grudging for the lost ones That tre - men - dous Sa - cri - fice,

*mp* Give us faith, to trust Thee bold - ly, Hope to stay our souls on Thee

*mp* Give us faith, to trust Thee bold - ly, Hope to stay our souls on Thee

*mp* Give us faith, to trust Thee bold - ly, Hope to stay our souls on Thee

*mp* Give us faith, to trust Thee bold - ly, Hope to stay our souls on Thee

*mp* Give us faith, to trust Thee bold - ly, Hope to stay our souls on Thee

*Man.*



*dim e rall.*

But O, best of all Thy gra-ces Give us Thine own char - i - ty.

But O, best of all Thy gra-ces Give us Thine own char - i - ty.

But O, best of all Thy gra-ces Give us Thine own char - i - ty.

But O, best of all Thy gra-ces Give us Thine own char - i - ty.

*Full Sw.* *dim e rall.*

*col Ped.*

Basses in unison, or Solo ad lib.

Thou to whom the

*p*

*Sw. to Pr, Gt Open Diap.*

*Sw.*

*Gt.*

*Ped, Bourdon.*

sick and dy - ing Ev - er came nor came, in vain

*Man.*

Still with heal - ing word re - ply - ing To the wea - ried

*Ped.*

## LUTE. 184.

*rall*  
cry of pain To the wea - ry cry of pain  
*Add Hautboy.*

*Full.* *mf* *piu rall.*  
Hear us, Jesus, Suppliants at Thy mer - cy seat  
*Full.* *p* Hear us, Jesus, Suppliants at Thy mer - cy seat  
*Full.* *mf* Hear us, Jesus, Suppliants at Thy mer - cy seat *Solo or Tenors in unison a tempo.*  
*Full.* *p* Hear us, Jesus, Suppliants at Thy mer - cy seat *Still the weary*  
Hear us, Jesus, Suppliants at Thy mer - cy seat  
*a tempo.*  
*mf* *piu rall.* 8 ft. Fl.

add Open D. 16 ft.

sick, and dy - ing, Need a brother's, sis - ter's care, On Thy high - er —  
*Solo (Clar:)*

*dim e rall.*  
help re - ly - ing re - ly - ing, May we now their  
*dim e rall.*

Full. *mf*

Bringing all our offerings

Bringing all our offerings

bur - den share

Full. *mf*

Bringing all our offerings

Bringing all our offerings

*Gt to Fl. coup. to Full Sw.*

*p*

Sup - pliants at Thy mer - cy seat Sup - pliants, Sup - pliants, Sup -

Sup - pliants at Thy mer - cy seat Sup - pliants, Sup - pliants,

Sup - pliants at Thy mer - cy seat Sup - pliants, Sup - pliants,

Sup - pliants at Thy mer - cy seat Sup - pliants, Sup - pliants,

*Reduce Sw.*

*p*

- pliants at Thy mer - cy seat at Thy

Sup - pliants at Thy mer - cy seat at Thy

Sup - pliants at Thy mer - cy seat at Thy

Sup - pliants at Thy mer - cy seat at Thy

*Diaps.*

*Sw. p*

*Man.*

*col Ped.*

*Man.*



## LUTE.184.

ran - som'd clensed heal'd One in Thee to -

ran - som'd clensed heal'd One in Thee to -

ran - som'd clensed heal'd One in Thee to -

ran - som'd clensed heal'd One in Thee to -

*cres. molto.* *Gt. to Fl.* *Man.*

- ge - ther meet, in Thee to - ge - ther meet One in Thee to -

- ge - ther meet, in Thee to - ge - ther meet One in Thee to -

- ge - ther meet, in Thee to - ge - ther meet One in Thee to -

- ge - ther meet, in Thee to - ge - ther meet One in Thee to -

*Unaccompanied ad lib.*

- ge - ther meet, Par - don'd at Thy judg - ment seat.

- ge - ther meet, Par - don'd at Thy judg - ment seat.

- ge - ther meet, Par - don'd at Thy judg - ment seat.

- ge - ther meet, Par - don'd at Thy judg - ment seat.

*Unaccompanied ad lib.*

## Choir and Congregation.

Lord of glo ry Who hast bought us

Lord of glo ry Who hast bought us

Lord of glo ry Who hast bought us

Lord of glo ry Who hast bought us

*G! coup to Full Sw.*

*mf Reeds off*

With Thy life blood as the price Nev - er grudging for the lost ones

With Thy life blood as the price Nev - er grudging for the lost ones

With Thy life blood as the price Nev - er grudging for the lost ones

With Thy life blood as the price Nev - er grudging for the lost ones

That tre - men - dous Sa - cri - fice, Give us faith, to

That tre - men - dous Sa - cri - fice, Give us faith, to

That tre - men - dous Sa - cri - fice, Give us faith, to

That tre - men - dous Sa - cri - fice, Give us faith, to

trust Thee bold - ly, Hope to stay our souls on Thee But O, best of

trust Thee bold - ly, Hope to stay our souls on Thee But O, best of

trust Thee bold - ly, Hope to stay our souls on Thee But O, best of

trust Thee bold - ly, Hope to stay our souls on Thee But O, best of

*Full Sw.*

*col Ped.*

*dim e rall.*

all Thy graces, Give us Thine own char - i - ty. A - men.

all Thy graces Give us Thine own char - i - ty. A - men.

all Thy graces Give us Thine own char - i - ty. A - men.

all Thy graces Give us Thine own char - i - ty. A - men.

*dim e rall.*



# THE LUTE,

SUPPLEMENT TO APRIL, 1898.

## VICTORIA COLLEGE CORPORATION, LIMITED.

The Board of Directors of this Corporation, Limited, have issued the following pass list in connection with the recent Higher and Local Practical Examinations of the

### VICTORIA COLLEGE OF MUSIC.

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*Violin, Junior Grade.*—T. Bearder.

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*Piano, Senior Grade.*—Edith Walker, Jessica Andrew.

*Piano, Advanced Senior.*—J. H. Furlong, Florence Foxcroft, Dora Barker, Annie Hibbert, Gertrude Butterworth, Ada Haworth.

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*Solo Singing, Junior Grade.*—Lilian R. Leach.

*Piano, Intermediate Grade.*—Bijou Linzee.

*Solo Singing, Senior Grade.*—Kate Withers.

*Piano, Advanced Senior Grade.*—Maud E. Robbins, Florence G. Ames, Ethel V. White.

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*Piano, Intermediate Grade.*—Eleanor Shearing.

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*Piano, Junior Grade.*—Harriett L. Wilkins, Gwladys E. Jenkins, T. John.

*Piano, Intermediate Grade.*—Catherine M. Davies.

*Harmonium, Intermediate Grade.*—Mary Bevan.

## DAVENTRY CENTRE.

*Piano, Junior Grade.*—Annie Jones, Annie L. Butlin, W. R. Rose, Florence Hargrave, Lillie E. Hillson.

*Piano, Intermediate Grade.*—Maud Boswell, Hilda Spencer.

*Piano, Senior Grade.*—Mercy Baseley, Margaret E. Wilson.

*Solo Singing, Senior Grade.*—Violet Arlidge.

## CARDIFF CENTRE.

*Piano, Junior Grade.*—Maud Shepherd, Lilian E. Lucas, W. F. Griffiths.

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*Piano, Senior Grade.*—Emily E. Fredeinrick.

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*Piano, Senior Grade.*—Catherine T. Thomas.

*Piano, Advanced Senior.*—Janet M. Reay.

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*Piano, Intermediate Grade.*—Evelyn Webster, Alice Gresty.

*Piano, Senior Grade.*—John Clegg.

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*Piano, Junior Grade.*—Catherine A. Leahy, Nellie M. Rowe, Amelia Bald, Eily B. Carpenter, Agnes G. C. Toleman, Katie M. Rooney, Mary J. Moylan.

*Piano, Senior Grade.*—Blanche Brown.

*Local Centre Medals* were awarded as follows: Annie Hibbert (Manchester Centre), Bronze Medal; Dora Barker (Manchester Centre), Silver Medal.

*Certificates of Bronze Medallist* were awarded to: Mercy Baseley, Ethel Clarke, Florence Foxcroft, Gertrude Butterworth.

*Diploma of Silver Medallist* to Minnie Foster, Beatrice E. Cope.

*Diploma of Gold Medallist* to Margaret E. Davies, M. Lendon Bennett.



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7. { a. This is the day .. *A. R. Gaul.* 1½d.
7. { b. Let Thy Merciful Ears .. *A. R. Gaul.* 1½d.
12. Hark! what mean (Christmas) *Sir A. Sullivan.* 3d.
13. Hear, O Lord .. *Michael Watson.* 3d.
15. Let them give thanks .. *W. F. Westbrook.* 3d.
23. Come Holy Spirit .. *J. F. Barnett.* 3d.
18. Lord, Remember David .. *W. Wesché.* 3d.
19. The Lord hear thee .. *C. S. Fekyll.* 3d.
20. Praise the Lord, O my Soul *Michael Watson.* 3d.
22. O God, who hast prepared .. *A. R. Gaul.* 2d.
23. Come near ye nations (Christmas) *M. Watson.* 3d.
25. Rejoice in the Lord alway .. *A. R. Gaul.* 3d.
27. Oh most Merciful! *J. F. Bridge, Mus. Doc.* 3d.
29. O Lord, who hast taught us .. *W. Metcalfe.* 2d.
32. Unto Thee, O God .. *Michael Watson.* 3d.
33. Magnificat and Nunc Dimittis .. *W. H. Hunt.* 2d.
35. Daughter of Zion (Christmas) .. *F. C. Maker.* 3d.
36. I will sing unto the Lord.. .. *A. H. Mann.* 3d.
38. Hear me, O Lord .. .. *W. H. Dixon.* 3d.
40. Awake thou that sleepest.. .. *F. C. Maker.* 3d.
41. If ye love me .. .. *W. F. Westbrook.* 3d.
43. Let not your heart.. .. *Rev. G. Gardner.* 2d.
44. O worship the Lord .. .. *Michael Watson.* 3d.
46. Blessed is the Man .. .. *Theodore Distin.* 2d.
48. Sing, O Sing .. .. *Henry Leslie.* 3d.
49. Blessed is He .. .. *Langdon Colborne.* 2d.
51. Thanks be to God!.. .. *Wm. Smallwood.* 3d.
53. The Lord is Good.. .. *A. H. Behrend.* 3d.
55. Magnificat and Nunc Dimittis .. *F. Heath.* 2d.
56. Thou Crownest the Year (Harvest) *F. C. Maker.* 3d.
58. Saviour, again to .. .. *Kate Llewellyn.* 2d.
59. Blessed be the Lord .. .. *J. Barnby.* 3d.
60. O that I had wings .. .. *J. More Smieton.* 3d.
62. O give thanks unto the Lord *Michael Watson.* 3d.
64. If I go not away .. .. *A. F. Caldicott.* 3d.
66. Suffer little children .. .. *William Metcalfe.* 2d.
- 67a. Rend your Heart .. .. *W. H. Dixon.* 1½d.
- 67b. O Lord, rebuke me not .. .. *Gaynor Simpson.* 1½d.
68. Great is the Lord .. .. *F. N. Löhr.* 3d.
69. Teach me Thy way .. .. *Frank L. Moir.* 3d.
71. Fear not; for behold .. .. *R. F. Sawyer.* 3d.
72. Arise, shine *Rev. T. W. Stephenson, B.A.* 3d.
73. Te Deum in B flat .. .. *Charles E. Clemens.* 3d.
75. As it began to Dawn .. .. *George C. Martin.* 3d.
77. There is a Green Hill .. .. *Fred. H. Burstall.* 2d.
78. Sing to the Lord of Harvest .. .. *J. Barnby.* 3d.
80. Faithful is our God } *John Francis* 3d.
80. { (Harvest Festival Anthem) } *Barnett.* 3d.
82. Not unto us O Lord (Anthem) *Seymour Smith.* 3d.
83. There were Shepherds (Christmas) *A. R. Gaul.* 3d.
86. Now is Christ Risen .. .. *H. E. Nichol.* 3d.
87. Awake up my Glory .. .. *W. G. Wood.* 3d.
89. Blessed be the Name .. .. *F. Rickman.* 3d.
90. Praise the Lord (Harvest Anthem) *F. C. Maker.* 3d.
91. Rejoice in the Lord (Festival) .. *A. Page.* 3d.
94. Behold I Bring you Good Tidings. *Fredk. Peel.* 3d.
95. Arise Shine (Anthem for Christmas) *F. C. Maker.* 3d.
97. The Lord bless you (Wedding } *Joseph Barnby.* 3d.
97. { and Festival Anthem) } .. ..
98. I have set God always before me. *W. Smallwood.* 3d.
99. I am He that liveth .. .. *Oliver King.* 3d.
100. I will magnify thee (Whitsuntide). *J. H. Parry.* 3d.
102. From Egypt's Bondage come } *Arthur Page.* 3d.
102. { (Anthem in style of a March) } .. ..
103. Praise the Lord, O My Soul. *Wm. Smallwood.* 3d.
104. O Sing unto the Lord (Harvest). *Turle Lee.* 3d.
105. In Thee, O Lord (Anthem) .. .. *J. R. Alsop.* 3d.
106. O how Amiable. *Herbert W. Wareing, Mus. Doc.* 3d.
107. Sing unto God (Festival) .. .. *F. Bevan.* 3d.
108. Behold, my Servant (for Xmas.) *Ebenezer Prout.* 3d.

No.

## SACRED—Continued.

110. Like as the Hart, O send out } *C. Locknane.* 3d.
110. { Thy Light and Thy Truth } .. ..
111. If ye then be risen (Easter). *F. Osmond Carr.* 3d.
112. Christ our Passover (Easter) .. *A. Carnall.* 3d.
113. Out of the deep have I called. *Hamilton Clarke.* 3d.
114. Behold, how good .. *Ferris Tozer, Mus. Bac.* 3d.
115. Harvest Hymn .. .. *Turle Lee.* 3d.
116. Fear not, O Land (Harvest) .. *F. C. Maker.* 3d.
118. While Shepherds Watched *G. C. Martin, Mus. Doc.* 3d.
119. Break forth into Joy .. *Seymour Smith.* 3d.
120. It is high time to awake .. *Walter Spinney.* 3d.
- 120b. Benediction Hymn .. .. *H. Elliot Button.* 1d.
121. Give sentence with me, O God *F. Lewis Thomas.* 3d.
122. Awake, glad Soul, awake (Easter) *M. B. Foster.* 3d.
123. Hallelujah! Christ is Risen. *R. Orlando Morgan.* 3d.
- 124a. Almighty God, who has promised *H. E. Button.* 1d.
- 124b. Grant to us, Lord .. .. *H. E. Button.* 1d.
- 124c. We humbly beseech Thee, .. *H. E. Button.* 1d.
125. How Bright those Glorious } *Arthur Page, F.C.O.* 3d.
125. { Spirits Shine } .. ..
127. Praise the Lord (Harvest) .. *W. Smallwood.* 3d.
128. Be Joyful in God (Harvest) *J. C. Bridge, Mus. Doc.* 3d.
129. The Lord is my Shepherd *C. F. B. Meacham.* 3d.
130. Give unto the Lord .. .. *C. Darnton.* 3d.
131. Rejoice ye with Jerusalem *Arthur Page, F.C.O.* 3d.
132. Unto us a Child is born.. *H. E. Nichol, Mus. Bac.* 3d.
133. Wherewithal shall a young man.. *J. E. Newell.* 3d.
134. Awake up my Glory (Easter) .. *F. C. Maker.* 3d.
135. Christ our Passover .. *E. Bunnett, Mus. Doc.* 3d.
136. When the Day of Pentecost (Whit.) *A. Kempton.* 3d.
137. O Lord I will Praise Thee .. *H. A. F. Campbell.* 3d.
138. Far down the Ages (in march form) *Coldham Hall.* 3d.
139. Behold, I have given you (Harvest) *H. E. Button.* 3d.
140. One Soweth, another Reapeth *F. C. Maker.* 3d.
141. Sing O ye Heav'n's } *W. A. C. Cruickshank,* 3d.
141. { (Harvest) } *Mus. Bac.* 3d.
142. I will Extol Thee .. .. *F. C. Maker.* 3d.
143. How Beautiful are the } *W. A. C. Cruickshank.* 3d.
143. { Feet (Xmas. Anthem) } .. ..
144. Let us now go (Christmas) .. *A. Kempton.* 3d.
145. Ponder my words O Lord *Norman Hatfield.* 3d.
146. Blessed are they that do His } *N. W. Howard-* 3d.
146. { Commandments } *McLean.* 3d.
147. Since by Man (Easter) *H. E. Nichol, Mus. Bac.* 3d.
148. The Strife is 'o'er } *A. W. Marchant, Mus. Bac.* 3d.
148. { (Easter Anthem) } .. ..
149. In that Day (Open ye the Gates) *F. C. Maker.* 3d.
150. O give thanks unto the Lord *Bertram Luard Selby.* 3d.
151. The Earth is full of the Goodness *F. C. Maker.* 3d.
152. O Sing unto the Lord (Harvest) *Ferris Tozer.* 3d.
153. O Sing unto God (Anthem) *Arthur Page, F.R.C.O.* 3d.
154. Sing, O Heavens .. .. *Coldham Hall.* 3d.
155. Break forth into Joy (Xmas) *J. C. Bridge, Mus. Doc.* 3d.
156. O Be Joyful in the Lord. *F. Peel, Mus. Bac. Oxon.* 3d.
157. The steps of a good man. *Ern. A. Dicks, F.R.C.O.* 3d.
158. Who is like unto thee (Easter) *Ferris Tozer.* 3d.
159. Behold, God is my Salvation *W. Smallwood.* 3d.
160. The Lord is my Shepherd .. *F. C. Maker.* 3d.
161. Rejoice in the Lord ye Righteous *E. M. Barbér.* 3d.
162. Sing ye to the Lord } *Arthur W. Marchant,* 3d.
162. { (Harvest) } *Mus. Bac. Oxon, F.R.C.O.* 3d.
163. Every good Gift .. .. *A. W. Ketilbey.* 3d.
164. O Praise the Lord (Harvest). *Alfred Redhead.* 3d.
165. Turn Thee, O Lord (Anthem) *Norman Hatfield.* 3d.
166. Behold, upon the Mountains *A. W. Ketilbey.* 3d.
167. Hail to the Lord's Anointed *Arthur W. Marchant.* 3d.
169. Praise my Soul the King of Heaven *R. M. Harvey.* 3d.
170. Sing, O Daughter of Zion .. *H. E. Button.* 3d.
171. Sing Praises unto the Lord *A. W. Marchant.* 3d.
172. Witnessing Thy Resurrection .. *H. E. Button.* 3d.
173. O How Amiable .. .. *F. C. Maker.* 3d.
174. Sing we merrily unto God } *Cuthbert Harris.* 3d.
174. { (Anthem for Harvest) } .. ..

For Part Songs, see separate List. Post free on application.



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